

Easter Islanders showed me the quarry where all the stone adzes are said to have been made. It lies half a mile from La Pérouse Bay on the trail to Vai-tea. There are blocks of basalt (*maca-toki*, stone-for-adzes) which have been split and broken, and the ground is covered with flakes.

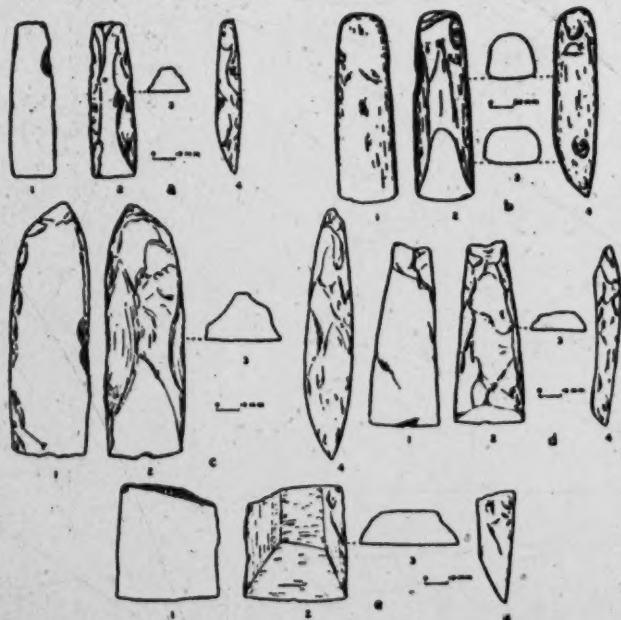


FIGURE 46.—Adzes of type 1 (1, front; 2 back; 3, cross section; 4, side): a, roughly chipped, front edges distinct, bevel well ground, 70 mm. long, 23 mm. wide, 13 mm. long (B3843a); b, variant with rounded edges, well ground and polished on front, poll surface pecked, triangular bevel merging into back, sections irregular, trapezoidal, 168 mm. long, 32 mm. wide, 42 mm. thick, weight 22 oz. (3590b); c, coarsely chipped with long flakes, some protruding edges ground, 111 mm. long, 36 mm. wide, 24 mm. thick (B3483); d, chipped, protruding parts ground, short, well-ground bevel with chin, 81 mm. long, 30 mm. wide, 11 mm. thick (B3483); e, fragment, well ground, flat surfaces, straight edges, 54 mm. long, 46 mm. wide, 20 mm. thick (B13590).

TYPE 1

All the small and many medium-sized adzes in Bishop Museum (59 in all) belong to type 1 (fig. 46), the characteristics of which are as follows:

The cross section is roughly quadrangular although most adzes are not ground on the sides and on the back. The greatest width from side to side is just above the cutting edge on the front, from which point the adz narrows toward the poll. The front is slightly

Exact joining of masonry by means of jogs was practiced in other parts of Polynesia, for instance in the facing of a marae on Meetic, near Tahiti (77, p. 118), in the construction of an irrigation ditch on Kauai, Hawaiian islands (19, pp. 105-106), and in the village of Kailua on Hawaii (72, p. 47). However, this scarfing technique was too exceptional to be considered a special culture trait scattered by migrations. It must have been developed locally by patient stone cutters. 171 324 333

The Easter Island retaining or facing walls, made of vertical slabs planted on end and capped with horizontally laid slabs, have a close affinity with several marae in the leeward Society Islands and with a heiau on the island of Nihoa in the Hawaiian group (72, p. 46). Similar construction was used in the facing of large Mangarevan marae, in the Tuamotus, in Tongareva (30, fig. 40, b), and in the Marquesas where the tops of many slab walls are finished with one or more courses of water-worn boulders (141, p. 12).

STONE IMAGES

THE QUARRY

The quarry of the giant statues on the slopes of Rano-raraku crater is one of the most spectacular places on the island. The fame of Easter Island rests mainly on the amazement produced by this quarry and by the unfinished statues in it. Routledge (194, pp. 175-199) devoted most of her time on the island to a study of this quarry and, with the help of Lieutenant Ritchie, made a complete and accurate survey of the site. 316 532

Almost all the statues standing on ahus came from Rano-raraku. The only exceptions are: the stone image taken from Orongo and now in the British Museum; the image Pou-hakanonga, from the ahu Ana-koiroroa, which is now in the Musée du Cinquantenaire, Brussels; another basaltic statue at Puna-marengo; and seven or eight statues of the ahu on the headland of Poike which were carved from a local soft rock.

The Rano-raraku was chosen as a quarry because of the suitable quality of the rock. The volcanic cone, situated on the south coast not far from Poike, is composed of bedded ashes derived from the crater. The southern slope of the exterior of the volcano and the southern and southeastern sides of the interior were quarried, probably because the rock was most easily reached there. 316

The quarries on the southern outer slope of the volcano begin about 50 or 60 meters above the foot of the hill. There the tuff crops out between vertical fissures 10 to 20 meters long. The ledges produced by these depressions differ in width and are responsible for the positions and sizes of some of the unfinished statues. The carvers often had to climb steep walls to reach the portion of rock on which they were working.

316 A visit to the quarries of the western slope reveals a helter-skelter suc-
532 cession of unfinished statues, of artificial caves or niches from which statues have been removed or are in the process of being disengaged, of narrow passages leading to an image ready to be launched, or to some incomplete image. In the quarries are 157 statues in different stages of completion. So many images are concentrated in a small area that there is hardly a place where the eye does not discover the outline of one of them, often in the most unexpected positions. Some statues are horizontal, others with the head toward either the foot or the top of the mountain. At each end of the quarry there is a series of images lying horizontally, one above another with heads and feet alternating on each side.

53a Several unfinished statues were executed in the least accessible places as if the sculptors had been afraid to waste any space. One of the largest images in the quarry is stranded with the head broken off in a passage formed by the removal of other statues. The accident probably occurred when the bed of earth on which the statue rested was washed away by rain. The number of empty quarries from which statues were taken is far smaller than the number of the statues on the ahus. Numerous niches were probably destroyed when new statues were to be carved.

The number of statues in process of construction is so great that it is difficult to believe that they were all being carved at the same time. The number of experts could hardly have sufficed for the task. Many statues were evidently left unfinished because of flaws in the material. Sometimes the lapilli extracted from the tuff left depressions on the surface which would have spoiled the finished statue.

A close study of a quarry reveals the technique of ancient carvers. After finding a satisfactory spur or ledge, the sculptor first shaped the face, next the front of the body, then the sides, and last of all the back. I know of only one statue which was detached before the details had been carved. Two unfinished statues show that at a certain stage the image was undermined from each side, leaving the statue attached to the rock below by a narrow flange (pl. 5, C). When the workers were ready to cut the flange they placed stone
[401] wedges under the statue to support it and to prevent its cracking. Three finished statues rest on such wedges. When necessary passages were cut in the rock on both sides of the statue where the carvers stood to work: When the statue was to be extracted from a perpendicular wall, a cave was hollowed around the statue.

532 The manner in which the rock was carved is clear. Around the statues,
412 and particularly at the foot of the slope where they were washed by rainfall and landslides, are found blunted stone mallets made of lapilli (p. 278). These mallets, held in the hand, were well adapted to their purpose. The carving was probably completed with adzes though there are few discarded adz blades

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Palmer's interpretation of the use of the cylinders rests on his translation of the word *ika* which may mean either victim or corpse. In saying that the pillars were intended for the *ika* the natives may have meant that the stones were supports for the platform on which the dead were laid, or that they had some connection with funerals. Thomson (215, pp. 470-472) writes in regard to these pillars:

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In the rear of some of the best preserved platforms are stones said to have been erected for sacrificial purposes. These altars consist of a single shaft, generally of vesicular lava, but in some cases cut from the material of which the images and crowns were made. They range in height from 5 to 10 feet, squared to 3.5 or 4 feet on each face, and stand in the center of a terrace paved with smooth boulders. The sides and plinth were covered with figures sculptured in low relief, but are now too much weather-worn to be traced. These altars are said to have been designed and used for human sacrifices, but of this a reasonable doubt may be expressed.

The form is inconveniently adapted to the purpose and the stones differ in all respects from those used for the same purpose in the other islands. Evidence of fire on top of the stones was plain enough, but no charred bones were found except those of recent date belonging to sheep and cattle.

I do not remember having seen traces of fire on the top of the cylinders. Dr. Lavachery, who is at present writing on the archaeology of Easter Island, will certainly present more data about these enigmatic cylinders.

THE HAT QUARRY

The quarry from which material for hats was derived is located in a small crater on the side of the volcanic cone of Punapau behind Hanga-roa. There red vesicular tuff, extremely light and easily worked, has been extensively exploited. In the bottom of the crater, a wall cropping out of the grass is the only sign of an ancient quarry.

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Twenty-three hats are strewn about on the outside of the crater and there are a few inside. The quarry is probably in the same state as it was in 1777 when visited by members of Cook's reconnoitering party (53, vol. 1, p. 285). The hats near the quarry are cylindrical but lack the superior knot and boss of the ahu hats and have no depression to fit on the head. As noticed by the first visitors, the hats in the quarry are larger than those on the rest of the island. The largest hat is about 2.60 meters high and 3 meters wide. The ground under one of these hats has been excavated so that a cave is formed where several persons may crouch. All the unfinished stone headdresses are covered with meaningless designs which resemble natural grooves and which are identical to the designs on the stage of ahu Hanga-te-tenga. Some cylinders near the ahus of the south coast are decorated with similar depressions and hollows. These curious motifs were described to Jausen (115, p. 245) as the proprietary marks (*rona*) of the owners.

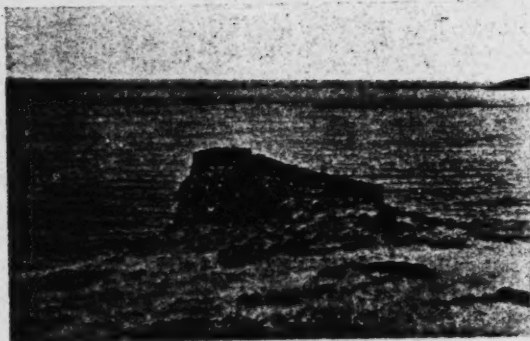
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1: Metraux E-5 (1934-1935) 1940

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BERNICE P. BISHOP MUSEUM

BULLETIN 160, PLATE 5



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B



C

A. AHU-TE-AVA NEAR ANAKENA, WEDGE-SHAPED AHU; B, RECTANGULAR AHU NEAR ANAKENA; C, UNFINISHED STATUE AT RANO-RARAKU, ATTACHED TO ROCK BY FLANGE.

[End Plate V]

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133 a paved highway is seen on close examination to be only a bed of
174 lava that in its flow reached the sea.

Other writers, abandoning the hypothesis of the sunken continent, have advanced the view that Easter Island is the center of an archipelago which vanished beneath the waves in a great cataclysm not so many centuries ago. They suggest further that the inhabitants of this supposed string of islands had used Easter Island as a burial place for their dead. According to this surmise, the dream Land of Davis would have been among the many islands that were submerged. But no geological facts can be found to support this theory either. We know, too, that the sanctuaries of Easter Island continued to be used as burial places by the islanders as recently as 70 years ago. Ruins of old villages near the monuments are added evidence that this speck of land was inhabited by the living in former times as it is today, and that it could not have been merely a mausoleum.

172 However, there remains the baffling fact that such a diminutive island is covered with great statues, some of them 30 or 40 feet high and weighing many tons. Despite my skepticism about the elaborate theories offered in explanation of this miraculous flowering of sculpture, I must confess that I, too, like all previous travelers to the island, was overwhelmed by a feeling of astonishment and awe when I first saw them.

172 There are few spectacles in the world more impressive than the sight of the statue quarry on the slopes of Ranoraraku. The place is indeed sinister. Imagine a half-crumbled volcano, a black shore line, and huge cliffs which rise up from the sea with smooth green pastures above them. Guarding the quarry, near the volcano, is an army of giant stone figures scattered in the most picturesque disorder. Most of them still stand out boldly. Successive landslides have partially covered others, so that only their heads emerge from the ground, like those of a cursed race buried alive in quicksand. Behind the rows of the erect statues, along the slopes of the volcano, there are 150 figures still in the process of being born. Wherever one looks in the quarry, one sees half-finished sculpture. Ledges of the mountain have been given human shape. Caves have been opened in which statues rest like those on medieval sepulchers in the crypt of some great cathedral. Hardly a single surface has been left uncarved by the artists in their frenzy to exploit the soft tufa of the mountain.

● 3/6 There is something weird in the sight of this deserted workshop with the dead giants all about. At every step, one stumbles over discarded stone hammers. It is as if the quarry had been abandoned on the eve of some holiday, and the workers were expecting on the day after to return and resume their tasks; indeed, in several cases, only a few more blows would have been needed to cut the statues finally free from the rock of the slope.

764 pavements is 220 feet in length by 12 feet in width, the other
333 is somewhat smaller (fig. 93).

● (316) The general principle on which the sea or main walls are constructed is usually the same, though the various ahu differ greatly in appearance: first comes a row of foundation blocks on which have been set upright the largest stones that could be found; the upper part of the wall is composed of smaller stones, and it is finished with a coping. The variety in effect is due to the difference in material used. In some cases, as at Tongariki (fig. 33), the most convenient stone available has consisted of basalt which has cooled in fairly regular cubes, and the rows are there comparatively uniform in size; in other instances, as at Ahu Tepeu on the west coast (fig. 37), the handiest material has been sheets of lava, which have hardened as strata, and when these have been used the first tier of the wall is composed of huge slabs up to 9 feet in height. Irregularities in the shape and size of the big stones are rectified by fitting in small pieces and surmounting the shorter slabs with additional stones until the whole is brought to a uniform level; on the top of this now even tier horizontal blocks are laid, till the whole is the desired height (fig. 42). The amount of finish put into the work varies greatly: in many ahu the walls are all constructed of rough material; in others, while the slabs are untouched, the stones which bring them to the level and the cubes on the top are well wrought; in a very few instances, of which Vinapu (fig. 35) is the best example, the whole is composed of beautifully finished work. Occasionally, as at Oroi, natural outcrops of rock have been adapted to carry statues (fig. 122).

764 The study of the ahu is simplified by the fact that they were being used in living memory for the purpose for which they were doubtless originally built. They have been termed "burial-places," but burial in its usual sense was not the only, nor in most cases their principal, object. On death the corpse was wrapped in a tapa blanket and enclosed in its mattress of reeds; fish-hooks, chisels, and other objects were sometimes included. It was then bound into a bundle and carried on staves to the ahu, where it was exposed on an oblong framework. This consisted of four corner uprights set up in the ground, the upper extremities of which were Y-shaped, two transverse bars rested in the bifurcated ends, one at the head, the other at the foot, and

15: Routledge E-5 (1914-1915) 1919
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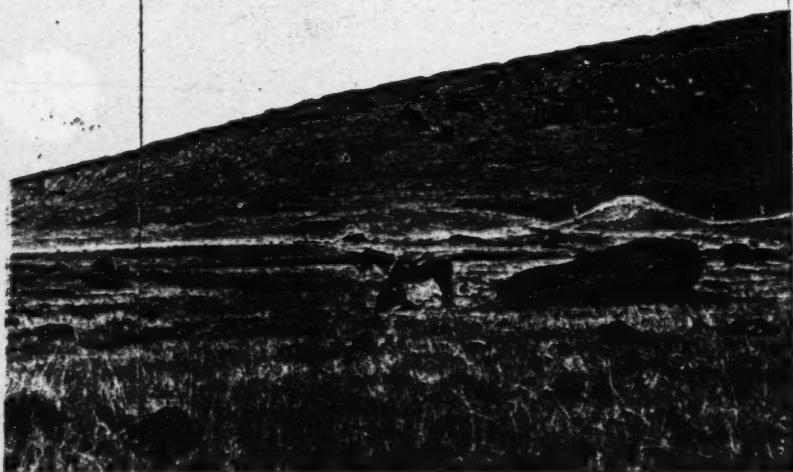


174B]

[facing p. 174 (F-1)]

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RANO RARAKU FROM THE SOUTH
Images prostrate in foreground and erect on slope

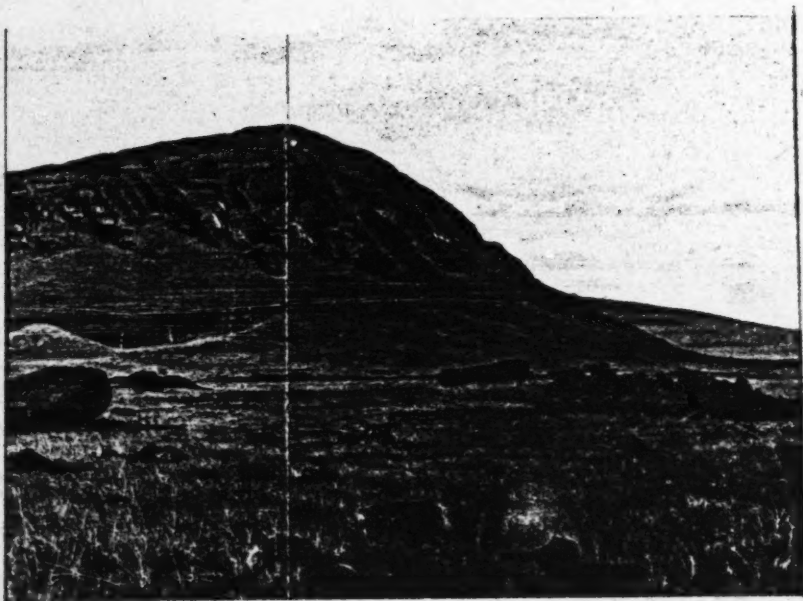
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RAKU FROM THE SOUTH-WEST.
foreground and erect on slope; quarries above.

[facing p. 174 (F-3)]

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FIG. 46.



[facing p. 174 (F-4)]

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[facing p.174 (G-1)]

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RANO RARAKU, INTERIOR OF CRATER.

Diagrammatic sketch showing position of statues on slope and in.

[Facing p. 174 (G-2)]

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TERIOR OF CRATER.

ion of statues on slope and in quarry

[facing p. 174 (G-3)]

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FIG. 47.



[facing p. 174 (G-4)]

CHAPTER XIV

PREHISTORIC REMAINS (*continued*)

STATUES AND CROWNS

Rano Raraku, its Quarries and Standing Statues—the South-east Face of the Mountain—Isolated Statues—Roads—Stone Crowns of the Images.

STRANGE as it may appear, it is by no means easy to obtain a complete view of a statue on the island: most of the images which were formerly on the ahu lie on their faces, many are broken, and detail has largely been destroyed by weather. Happily, we are not dependent for our knowledge of the images on such information as we can gather from the ruins on the ahu, but are able to trace them to their origin, though even here excavation is necessary to see the entire figure. Rano Raraku is, as has already been explained, a volcanic cone containing a crater-lake. It resembles, to use an unromantic simile, one of the china drinking-vessels dedicated to the use of dogs, whose base is larger than their brim. Its sides are for the most part smooth and sloping, and several carriages could drive abreast on the northern rim of the crater, but towards the south-east it rises in height, and from this aspect it looks as if the circular mass had been sliced down with a giant knife forming it into a precipitous cliff. The cliff is lowest where the imaginary knife has come nearest to the central lake, thus causing the two ends to stand out as the peaks already mentioned (fig. 45).

The mountain is composed of compressed volcanic ash, which has been found in certain places to be particularly suitable for quarrying; it has been worked on the southern exterior slope, and also inside the crater both on the south and south-eastern sides. With perhaps a dozen exceptions, the

133 whole of the images in the island have been made from it, and
 316 they have been dragged from this point up hill and down dale
 to adorn the terraces round the coast-line of the island; even
 the images on the ahu, which have fallen into the sea on the
 further extremity of the western volcano, are said to have been
 of the same stone. It is conspicuous in being a reddish brown
 colour, of which the smallest chips can be easily recognised. It
 is composite in character, and embedded in the ash are numerous
 lapilli of metamorphic rock. Owing to the nature of this rock
 the earliest European visitors came to the conclusion that the
 material was factitious and that the statues were built of clay
 and stones; it was curious to find that the marooned prisoners
 of war of our own time fell into the same mistake of thinking that
 the figures were "made up."

The workable belt, generally speaking, forms a horizontal
 section about half-way up the side of the mountain. Below
 it, both on the exterior and within the crater, are banks of
 detritus, and on these statues have been set up; most of them
 are still in place, but they have been buried in greater or less
 degree by the descent of earth from above (fig. 57). Mr. Ritchie
 made a survey of the mountain with the adjacent coast, but it
 was found impossible to record the results of our work without
 some sort of plan or diagram which was large enough to show
 every individual image. This was accomplished by first studying
 [126] each quarry, note-book in hand, and then, with the aid of field-
 glasses, amalgamating the results from below; the standing
 statues being inserted in their relation to the quarries above.
 It was a lengthy but enjoyable undertaking. Part of the dia-
 gram of the exterior has been redrawn with the help of photo-
 graphs (fig. 60); the plan of the inside of the crater is shown
 in what is practically its original form (fig. 47).

316 *Quarries of Rano Raraku.*—Leaving on one side for the moment
 the figures on the lower slope, let us in imagination scramble up
 the grassy side, a steep climb of some one or two hundred feet
 to where the rock has been hewn away into a series of chambers
 and ledges. Here images lie by the score in all stages of evolution,
 just as they were left when, for some unknown reason, the
 workmen laid down their tools for the last time and the busy
 scene was still. Here, as elsewhere, the wonder of the place can
 only be appreciated as the eye becomes trained to see. In the

RANO RARAKU

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majority of cases the statues still form part of the rock, and are frequently covered with lichen or overgrown with grass and ferns; and even in the illustrations, for which prominent figures have naturally been chosen, the reader may find that he has to look more than once in order to recognise the form. A con-

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FIG. 48.

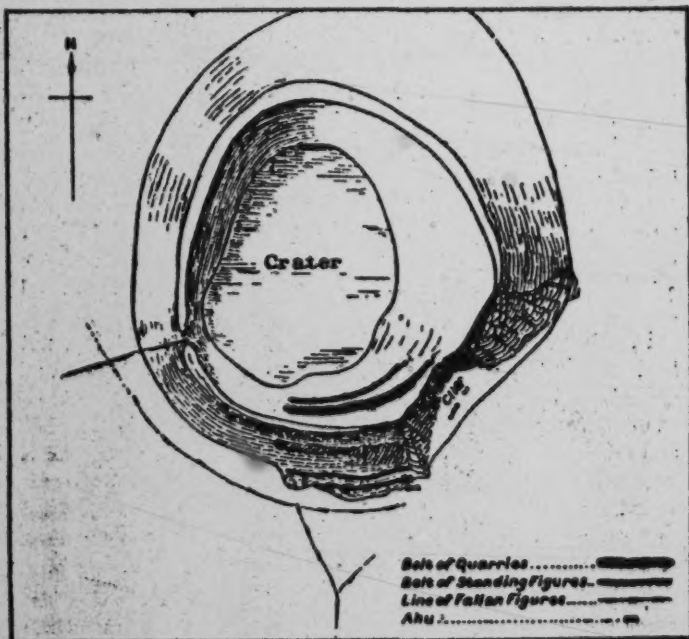


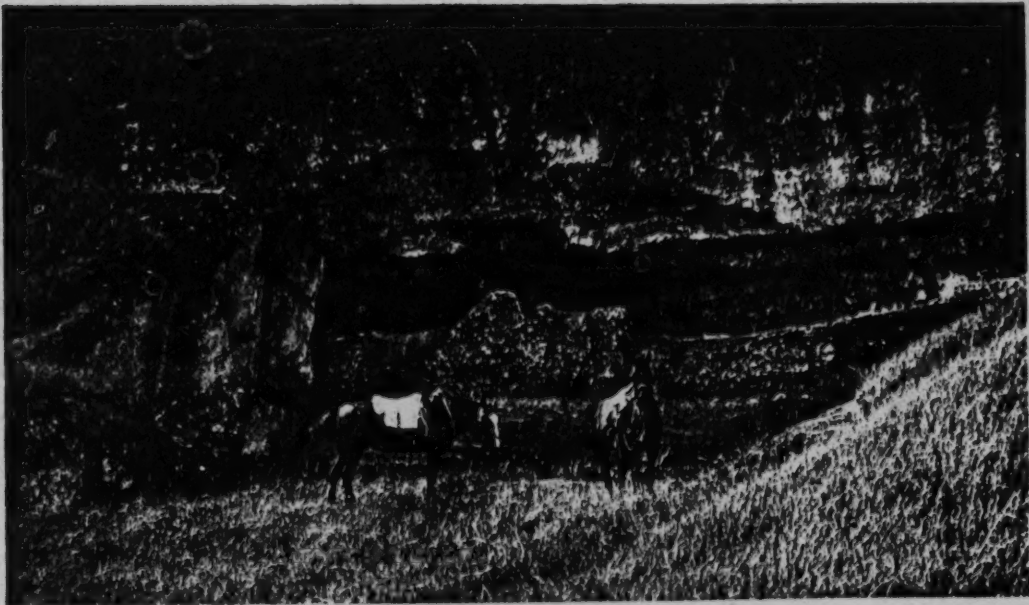
DIAGRAM OF RANO RARAKU.

spicuous one first strikes the beholder: as he gazes, he finds with surprise that the walls on either hand are themselves being wrought into figures, and that, resting in a niche above him, is another giant; he looks down, and realises with a start that his foot is resting on a mighty face. To the end of our visit we occasionally found a figure which had escaped observation.

The workings on the exterior of Raraku first attract atten-

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FIG. 49.



STATUE IN QUARRY, PARTIALLY SCULPTURED.

[No. 41. Fig. 60.]

[Facing p. 178]

316 tion; here their size, and incidentally that of many of the statues, has largely been determined by fissures in the hillside, which run vertically and at distances of perhaps 40 feet. The quarries have been worked differently, and each has a character of its own. In some of them the principal figures lie in steps, with their length parallel to the hill's horizontal axis; one of this type is reached through a narrow opening in the rock, and recalls the side-chapel of some old cathedral, (save that nature's blue sky forms the only roof (no. 74, fig. 60); immediately opposite the doorway there lies, on a base of rock, in quiet majesty, a great recumbent figure. So like is it to some ancient effigy that the awed spectator involuntarily catches his breath, as if suddenly brought face to face with a tomb of the mighty dead. Once, on a visit to this spot, a rather quaint little touch of nature super-vened: going there early in the morning, with the sunlight still sparkling on the floor of dewy grass, a wild-cat, startled by our approach, rushed away from the rock above, and the natives, clambering up, found nestling beneath a statue at a high level a little family of blind kittens.

In other instances the images have been carved lying, not horizontally, but vertically, with sometimes the head, and sometimes the base, toward the summit of the hill. But no exact system has been followed, the figures are found in all places, and all positions. When there was a suitable piece of rock it has been carved into a statue, without any special regard to surroundings or direction. Interspersed with embryo and completed images are empty niches from which others have already been removed; and finished statues must, in some cases, have been passed out over the top of those still in course of construction. From all the outside quarries is seen the same wonderful panorama: immediately beneath are the statues which stand on the lower slopes; farther still lie the prostrate ones beside the approach; while beyond is the whole stretch of the southern plain, with its white line of breaking surf ending in the western mountain of Rano Kao (fig. 54).

The quarries within the crater are on the same lines as those without, save that those on the south-eastern side form a more continuous whole. Here the most striking position is on the top of the seaward cliff, in the centre of which is a large finished image (no. 16, fig. 47); on one side the ground falls away more or

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FIG. 50.

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STATUE IN QUARRY.

Attached to rock by "keel" only. Top of head (flat surface) towards spectator.
[No. 61. Fig. 60.]

FIG. 51

[483]



STATUE IN QUARRY.

Ready to be launched; movement prevented by stone wedges. Base towards spectator.
[No. 57. Fig. 60.] [179]

[facing p. 179]

THE QUARRIES

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less steeply to the crater-lake, on the other a stone thrown down would reach the foot of the precipice; the view extends from sea to sea. (Over all the most absolute stillness reigns.)

The statues in the quarries number altogether over 130. Amongst this mass of material there is no difficulty in tracing the course of the work. The surface of the rock, which will form the figure, has generally been laid bare before work upon it began, but occasionally the image was wrought lying partially under a canopy (fig. 49). In a few cases the stone has been roughed out into preliminary blocks (no. 38, fig. 60) but this procedure is not universal, and seems to have been followed only where there was some doubt as to the quality of the material. When this was not the case the face and anterior aspect of the statue were first carved, and the block gradually became isolated as the material was removed in forming the head, base, and sides. A gutter or alley-way was thus made round the image (fig. 55), in which the niches where each man has stood or squatted to his work can be clearly seen; it is, therefore, possible to count how many were at work at each side of a figure.

When the front and sides were completed down to every detail of the hands, the undercutting commenced. The rock beneath was chipped away by degrees till the statue rested only on a narrow strip of stone running along the spine; those which have been left at this stage resemble precisely a boat on its keel, the back being curved in the same way as a ship's bottom (fig. 50). In the next stage shown the figure is completely detached from the rock, and chocked up by stones, looking as if an inadvertent touch would send it sliding down the hill into the plain below (fig. 51). In one instance the moving has evidently begun, the image having been shifted out of the straight. In another very interesting case the work has been abandoned when the statue was in the middle of its descent; it has been carved in a horizontal position in the highest part of the quarry, where its empty niche is visible, it has then been slewed round and was being launched, base forward, across some other empty niches at a lower level. The bottom now rests on the floor of the quarry, and the figure, which has broken in half, is supported in a standing fashion against the outer edge of the vacated shelves. The first impression was that it had met with an accident in transit, and

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FIG. 54.



HEAD OF A STATUE AT MOUTH OF QUARRY FROM WHICH IT HAS BEEN HEWN.

[No. 72. Fig. 60.]

[Facing p. 180]

316 been abandoned; but it is at least equally possible that for the
 483 purpose of bringing it down, a bank or causeway of earth had
 been built up to level the inequalities of the descent, and that it
 was resting on this when the work came to an end; the soil
 would then in time be washed away, and the figure fracture
 through loss of support.

316 In the quarry which is shown in fig. 34, the finished head
 can be seen lying across the opening, the body is missing, pre-
 sumably broken off and buried; the bottom of the keel on which
 the figure at one time rested can be clearly traced in a projecting
 line of rock down the middle of its old bed, also the different



FIG. 32. STONE TOOLS (Toho). FIG. 33. H. Balfour del.

sections where the various men employed have chipped away the stone in undermining the statue. In the quarry wall the niches occupied by the sculptors are also visible, at more than one level, the higher ones being discarded when the upper portion of the work was finished and a lower station needed. The hand of the standing boy in fig. 51 rests on a small platform similarly abandoned.

316 The tools were found with which the work has been done. One
 324 type of these can be seen lying about in great abundance (fig. 52).
 412 They are of the same material as the lapilli in the statues, and
 made by flaking. Some specimens are pointed at both ends,

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FIG. 55.

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UPPER PORTION OF LARGEST IMAGE IN QUARRY,
WITH ALLEY-WAY FOR WORKMEN.

[No. 64. Fig. 59.]

[facing p. 181]

THE QUARRIES

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others have one end more or less rounded. It is unlikely that they were hafted, and they were probably held in the hand when in use. They were apparently discarded as soon as the point became damaged. There is another tool much more carefully made, an adze blade, with the lower end bevelled off to form the cutting edge. In the specimen shown, the top is much abraded apparently from hammering with a maul or mallet (fig. 53). These are rarely found, the probability being that they were too precious to leave and were taken home by the workmen. The whole process was not necessarily very lengthy; a calculation of the number of men who could work at the stone at the same time, and the amount each could accomplish, gave the rather surprising result that a statue might be roughed out within the space of fifteen days. The most notable part of the work was the skill which kept the figure so perfect in design and balance that it was subsequently able to maintain its equilibrium in a standing position; to this it is difficult to pay too high a tribute.

It remains to account for the vast number of images to be found in the quarry. A certain number have, no doubt, been abandoned prior to the general cessation of the work; in some cases a flaw has been found in the rock and the original plan has had to be given up—in this case, part of the stone is sometimes used for either a smaller image or one cut at a different angle. In other instances the sculptors have been unlucky enough to come across at important points one or more of the hard nodules with which their tools could not deal, and as the work could not go down to posterity with a large wart on its nose or excrescence on its chin, it has had to be stopped. But when all these instances have been subtracted, the amount of figures remaining in the quarries is still startlingly large when compared with the number which have been taken out of it, and must have necessitated, if they were all in hand at once, a number of workers out of all proportion to any population which the island has ever been likely to have maintained. The theory naturally suggests itself that some were merely rock-carvings and not intended to be removed. It is one which needs to be adopted with caution, for more than once, where every appearance has pointed to its being correct, a similar neighbour has been found which was actually being removed; on the whole, however, there can be

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- 316 little doubt that it is at any rate a partial solution of the problem. Some of the images are little more than embossed carvings on the face of the rock without surrounding alley-ways. In one instance, inside the crater, a piece of rock which has been left standing on the very summit of the cliff has been utilised in such a way that the figure lies on its side, while its back is formed by the outward precipice (fig. 56); this is contrary to all usual methods, and it seems improbable that it was intended to make it into a standing statue. Perhaps the strongest evidence is afforded by the size of some of the statues: the largest (fig. 55; no. 64, fig. 60) is 66 feet in length, whereas 36 feet is the extreme ever found outside the quarry; tradition, it is true, points out the ahu on the south coast for which this monster was designed, but it is difficult to believe it was ever intended to move such a mass. If this theory is correct, it would be interesting to know whether the stage of carving came first, and that of removal followed, as the workmen became more expert; or whether it was the result of decadence when labour may have become scarce. It is, of course, possible that the two methods proceeded concurrently, rock-carvings being within the means of those who could not procure the labour necessary to move the statue.

173 Legendary lore throws no light on these matters, nor on the reasons which led to the desertion of this labyrinth of work; it has invented a story which entirely satisfies the native mind and is repeated on every occasion. There was a certain old woman who lived at the southern corner of the mountain and filled the position of cook to the image-makers. She was the most important person of the establishment, and moved the images by supernatural power (*mana*), ordering them about at her will. One day, when she was away, the workers obtained a fine lobster, which had been caught on the west coast, and ate it up, leaving none for her; unfortunately they forgot to conceal the remains, and when the cook returned and found how she had been treated, she arose in her wrath, told all the images to fall down, and thus brought the work to a standstill.

532 *Standing Statues of Rano Raraku.*—Descending from the quarries, we turn to the figures below. A few at the foot of the mountain have obviously been thrown down; one of these (no. 6, fig. 60) was wrecked in the same conflict as the one on Ahu Paro,

15: Routledge E-5 (1914-1915) 1919
OY2 Easter Islanders OY2

FIG. 60A.

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KEY TO DIAGRAMMATIC SKETCH.

[184a]

[pacing p. 184 (B)]

15:Routledge E-5 (1914-1915) 1919
OY2 Easter Islanders OY2

FIG. 60.

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EXTERIOR OF RANO RARAKU. EASTERN PORTION OF SOUTHERN ASPECT.

Diagrammatic sketch showing position of statues.

1842

[facing p. 184 (c)]